THE BRITISH MUSEUM QUARTERLY — VOL. IV. NO. 4

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BRITISH MUSEUM QUARTERLY
VOLUME IV. NUMBER 4. MARCH, 1930

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LV. KYLIX OF EPIKTETOS

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BERNARD QUARITCH 11 *Grafton Street London W.*
HUMPHREY MILFORD *Oxford University Press London E.C.*4.
KEGAN PAUL, TRUBNER & Co. LTD.
38 *Great Russell Street London W.C.*1.

Printed in Great Britain at the University Press, Oxford
By John Johnson, Printer to the University

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72. THE GLADSTONE PAPERS.

THROUGH the public spirit of Mr. H. N. Gladstone and Viscount Gladstone, the two surviving sons of the statesman, the papers of Mr. W. E. Gladstone will before long become the property of the nation. The offer has been made by them, and gladly accepted by the Trustees, that the papers now preserved in the Muniment Room at St. Deiniol's Library, Hawarden, shall be transferred to the British Museum as soon as is convenient to both parties, and shall there be regarded as on permanent deposit until the death of the last survivor of the two brothers, or until 1940 at latest; after which date they will become the property of the Trustees. During the period of deposit, access to them will be controlled by the owners, but the Trustees will be at liberty to proceed with the cataloguing and binding of them, preparatory to their final absorption into the collections of the Museum.

The Gladstone Papers, as they stand to-day in the Muniment Room at Hawarden, occupy 567 boxes, representing approximately an equivalent number of volumes. They have been classified in five divisions: (1) 23 volumes of copies of letters by Mr. Gladstone while in office, comprising about 26,000 letters to 4,380 correspondents, with six registers containing brief indications of 75,000 letters written between 1841 and 1855; (2) 77 boxes of printed papers, many from Mr. Gladstone's pen and often with annotations; (3) 108 boxes of general correspondence, comprising about 30,000 letters from 10,000 correspondents; (4) 230 volumes of special correspondence, comprising 47,159 letters from 2,024 correspondents, all of some importance or intimately connected with the family; (5) 152 boxes of personal papers, including letters from Mr. Gladstone, notes of speeches, memoranda, MSS. of articles, etc.

The historical and biographical importance of these papers needs no emphasizing. Free access was given to them to Lord Morley for his biography, but the quantity actually printed was necessarily a very small fraction of the whole. Many of the more important letters could not then be made public: some will still have to be reserved for a later generation. But the great bulk of them can soon be made available for the student without restriction, and they will constitute

a rich quarry for the historian of England in the nineteenth century. The long series of letters to his father and his wife, the correspondence with Queen Victoria, and the letters of his colleagues in public life, are of special importance.

The Museum has only just succeeded in absorbing and digesting the great collection of the Peel Papers; but the Gladstone Papers are already so well arranged that it may be hoped that the work of cataloguing them will be much lightened. F. G. K.

73. A KYLIX OF EPIKTETOS.

IT is rare nowadays that any Museum has the opportunity of acquiring examples of the great Athenian vase-painters' work; but the Department of Greek and Roman Antiquities has recently had the good fortune to secure a red-figured cup (Plate LV) which is certainly from the workshop, and probably from the actual hand, of Epiktetos, dating from about 520–500 B.C. This cup, which measures 4 in. (10·3 cm.) in height, and 9 in. (23·2 cm.) in diameter, is in excellent preservation, and is of uncommon form for a red-figured Kylix, the usual graceful curve of the bowl being broken up by the off-set lip. This variation is to be seen in other works of Epiktetos, and also in the Euergides cup acquired by the Museum ten years ago.

In the interior of the cup is a subject of the usual Epiktetan type (reproduced on the cover of this number), a young man in a combative attitude, with spear in right hand, holding out his chlamys like a shield on his left arm. As usual, the figure is so disposed as to fill as much of the circular space as possible. On the exterior are two scenes, filling the space each side between the lip and the base. On one side Theseus fights with three Centaurs; it is just at this time that the Athenian national hero was displacing Herakles as the popular subject of legend in art. Theseus, who is nude and carries a sheathed sword, brandishes a club against a Centaur with spotted hide, who turns round in a somewhat feeble endeavour to hurl back a rock on the hero. On the left another Centaur prepares to hurl a rock, and on the right a third rides up, armed with a tree. On the other side of the cup is a combat of five warriors, all armed with helmet, spear,

and shield; the central figure, who is fallen wounded on his left knee, also carries a sword, and his shield has the head of a bearded Satyr as device. The warrior on the extreme left has a lupin- or plane-leaf as his shield-device.

Both in the interior and on the exterior (above the fallen warrior) is inscribed the word ἐποίησεν, 'made', without any artist's name (the verb usually indicates a potter or head of a workshop); both inscriptions are now very faint and difficult to discover at first sight. The special interest of ἐποίησεν used alone is that it is found on twelve other cups of similar style, undoubtedly all from the same workshop, in which many painters seem to have been active, including Epiktetos, who usually signs his work with ἔγραψεν, as the actual painter of the design. Among these cups is the British Museum example E 33, which has been generally recognized as Epiktetos' work.

H. B. W.

74. GREEK COINS.

Two hoards of Greek Coins of Southern Italy.

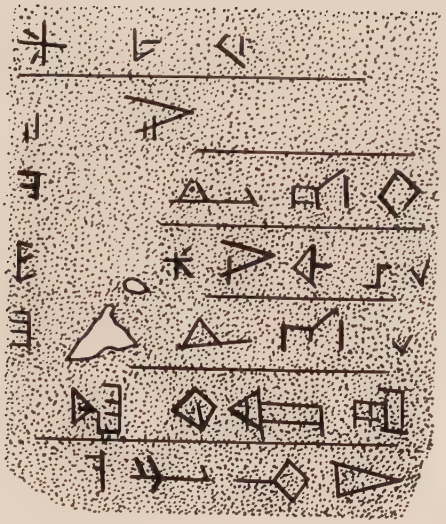
THE Department has recently acquired selections from two hoards of Greek coins, which were purchased some years ago in Italy by the late Mr. E. P. Warren of Lewes. Nothing is known of the place of discovery, or of the original numbers of the hoards, and it is probable that a certain number of pieces had been extracted. Subject to correction on this point, it may be said that the earlier and smaller hoard consisted of some nineteen coins of Croton, Caulonia, Metapontum and Sybaris. They were all of the well-known South Italian, so-called incuse fabric, in which the design of the obverse is repeated on the reverse *in cavo* instead of in relief. This reverse was produced, not, as is sometimes thought, by a repoussé process, but by a special die in relief, of which the minor details often differ considerably from those of the obverse. This fabric ceased about 480 B.C. Two of the coins of Croton in the hoard were of exceptional interest; only one of these has been retained by the Museum, since both were struck from the same pair of dies (Plate LVI *b*, 1). At first sight they differ not at all from ordinary Crotoniate staters of the time. On the obverse is a tripod, on the right of which is a crab (somewhat obscured by a fracture in the die), on the

right the inscription ϘPO written retrograde. On the reverse is a similar tripod, but incuse, with (in relief) the same inscription (but from left to right) and crab. But close examination of the obverse reveals under the present inscription the faint traces of an older one, the letters TE retrograde. Since this earlier inscription occurs under the later one not only on both coins from this hoard but on a third (in the Fitzwilliam Collection), we have here a case not of an old coin being restruck, but of an old die being altered, by the partial erasure of an old inscription and cutting of a new one. That was frequently done, but it is not often that an old die belonging to one mint was used by another. Yet this is what happened here; for TE stands for Temesa.

Other numismatic records of this place, a copper-mining city on the west coast of Bruttium, are scanty; indeed there seems to be some doubt of the authenticity of the only known independent issue, with the types of a tripod between a pair of greaves on one side, and a helmet on the other. There are, however, rare pieces of early fabric, showing the letters TE in combination with the initials of Croton, as well as others of a later period, after 480 B.C., which seem to indicate that Temesa continued to exist in close connexion with Croton; but the subject is too obscure to be discussed here. Possibly in the earlier period Temesa was an actual dependency of Croton, and its dies were cut in the mint of the more important city.

The second hoard consisted, when acquired by the Museum, of some 425 Tarentine 'horsemen' of the early third century and one coin of Heraclea, from which after careful cleaning twenty-nine specimens were found to be desirable as filling gaps in the Museum series. Seven other coins from the same hoard were presented some years ago by the owner to the Berlin Cabinet. The impending publication of the complete hoard, or as much of it as remains, by a specialist on Tarentine coins will furnish some important evidence on the classification and dating of the series.

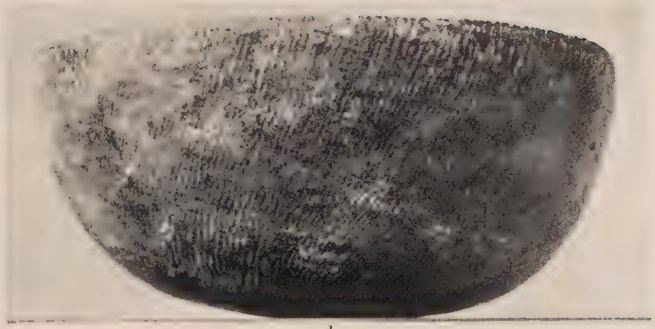
MENDE IN MACEDON. In the last number of the QUARTERLY (p. 72) we expressed the hope that a specimen of the stater of Mende with the rare reverse of four palmettes would soon be acquired by the Museum, which would thus be in possession of all the chief varieties



LVI *a*. INSCRIPTION OF A-ANNI-PADDA ON COPPER BULL, AL-'UBAID, 1919

LVI *b*. GREEK COINS

a



b

c

LVII. 'BADARIAN' ANTIQUITIES FROM EGYPT

of this interesting series. The generosity of Mr. Stephen Courtauld has now fulfilled this hope. The specimen (Plate LVI *b*, 2) shows the obverse in brilliant condition; it is possible to make out the minutest details of the face of Silenus, which is turned three-quarters to right, instead of in left profile as on the specimen with the same reverse recently presented. Less than a dozen specimens of the stater with this reverse are known to be in existence.

Rhodes. The silver tetradrachm of Rhodes illustrated in Plate LVI *b*, 3 is an exceptionally good specimen of the coinage of that mint of the second period, approximately 400–333 B.C. The obverse bears a facing head of Helios, the reverse a rose, with the distinguishing mark of a *phiale* and the letter Φ, probably the initial of a magistrate. A specimen with the same differentiae, but not from the same dies, was in the Pozzi Collection. The present one came from the Balthazar Collection in Olmutz and has been presented by the Keeper of Coins.

To a later period in the Rhodian series (304–166 B.C.) belong the three tetradrachms on Plate LVI *b*, 4–6. The head of Helios, of weak and decadent style, is distinguished by rays; the reverse bears, besides the rose, the name of a magistrate in full and a symbol: in these cases *Aristoboulos* and a thunderbolt, *Stasion* and an object resembling an omphalos entwined by a serpent, and finally the same magistrate with a figure of Asklepios. The omphalos-like object is probably here an attribute of Asklepios (as at Pergamon) rather than of Apollo. These three coins came from a small hoard recently discovered. G. F. H.

75. 'BADARIAN' ANTIQUITIES FROM EGYPT.

THE Museum is indebted to Professor Sir Flinders Petrie, F.R.S., and the Committee of the British School of Archaeology in Egypt for the gift of a collection of early Egyptian antiquities that fills a noticeable gap in its series. The objects were excavated by Mr. Guy Brunton in the neighbourhood of Badari, Upper Egypt, during the seasons 1923–5 (chiefly the latter), and are representative of all the different manufactures—pottery, flint, ivories, slate palettes, amulets, etc.—which characterize the civilization now known as Badarian. The Badarian remains are to-day generally accepted as

immediately preceding in time the Amratian, which until the discovery of the former had been believed to be the earliest predynastic antiquities. Their actual date is therefore relative, and while it cannot be placed later than 3500 B.C., is thought by some (including the excavator) to be as high as 4500–5000 B.C. [More recently Mr. Brunton has excavated on behalf of the Museum, in the same neighbourhood, remains of a culture which he considers to be still earlier than the Badarian. This series will shortly be assimilated to the collections and will be described in the next issue of the QUARTERLY.]

The series presented to the Museum consists largely of pottery, the most distinctive of all the Badarian products, the five main types of which are here represented. The best examples are differentiated from all other Egyptian wares by a uniform rippling, varying in fineness with different pots, which starts at the rim and sometimes covers the whole vessel. The collection includes some remarkably good vessels in this technique (Plate LVII *a–c*). Altogether the series contains some twenty pots with their accompanying tomb-groups, where such exist. The latter include flints, shells, bone tools, spindle-whorls, beads, amulets, ivory spoons, etc. besides two of the characteristically Badarian slate palettes, two remarkable spiral ivory wands, and an ivory figure of a naked woman, $5\frac{1}{2}$ in. high (12·7 cm.) in perfect preservation. S. R. K. G.

76. EGYPTIAN ANTIQUITIES FROM THE MAXWELL COLLECTION.

SEVEN members of the Committee of the Egypt Exploration Society, headed by the President, Mr. Robert Mond, F.R.S., F.S.A., have given in memory of their late President, General the Rt. Hon. Sir John Maxwell, G.C.B., a selection of interesting small objects from his Egyptian collection, which was dispersed at Sotheby's last year. The lot includes three necklaces of gold and semi-precious stones (XVIIIth Dynasty), two gold pendants in the shape of flies (of the same dynasty), two figures of deities (Harpokrates and Sothis) in the very rare white faience (Harpokrates' side-lock is overlaid in black glaze), an XVIIIth Dynasty

LVIII. EGYPTIAN NECKLACES AND PENDANTS, MAXWELL COLLECTION

a *b* *c*

d *e* *f*

g

h

LIX. EGYPTIAN ANTIQUITIES, MAXWELL COLLECTION

yellow glaze vase in the form of a pomegranate; a very delicate faience relief-fragment with figures of a girl and a man holding a vase among water-plants (Saïte); a faience figure of Isis-Hathor, cow-headed, suckling Harpokrates (Saïte: very rare); a blue faience figure of a dwarf carrying an animal (XIIth Dynasty); a faience model of a naos, with doors complete moving on their hinges, and the inner shrine complete with image of the goddess Bast, XXIInd Dynasty (unique); a plain crystal scarab of the XIIth Dynasty; a lapis figure of Thoth and bronze figure of Nehebka, inlaid with gold; a bronze seated figure of a king with eyes and necklace inlaid in gold (Saïte: rare); six bronze kneeling figures of priests (Ptolemaic); two bronze demon-figures, one bull-headed, the other hippopotamus-headed (uncertain period); and other objects of less interest (Plates LVIII, LIX). H. R. H.

77. AN IMAGE OF BES WITH EARRINGS.

MR. ROBERT MOND, F.R.S., F.S.A., has given a very curious little blue faience janiform figure of the Egyptian god Bes, which has earrings and a nose-ring. Earrings are known in bronze figures of cats, but a nose-ring is quite unusual. It emphasizes the Asiatic and foreign character of the god. This nose-ring is inserted in the nose of only one of the two faces of the figure: it is of gold. The earrings, which are of silver, are a pair, serving the double ears. The faience is a good characteristic blue of the period between the XIXth and the XXIInd Dynasties, and so may be dated about 1200–900 B.C., with the probabilities in favour of the earlier part of this period. The figure is $1\frac{5}{16}$ in. (3·4 cm.) tall. H. R. H.

78. LEADEN BUTT OF AN EGYPTIAN SIPHON.

THE perforated leaden butt of an Egyptian Siphon (No. 59269), illustrated on Plate XXI *c* of the present volume, was given anonymously. The Museum already possessed an example of this rare class of object, given by the Egypt Exploration Society in 1921 (No. 55148), with the leaden right-angled member of the siphon and a small leaden jug, from the excavation at 'Amarna. The new acquisition is a finer example than that from 'Amarna, and has one

of the two fastening-loops complete, which on the other are entirely broken away. It is of the same shape and size ($2\frac{3}{4}$ in., 7 cm.) as that, and is decorated in the same way on the shoulder with an incised lily-petal pattern, is ribbed horizontally in its tubular portion above and perforated in its rectangular portion below in the same way. The main tube of the Egyptian siphon was of reed in two parts, one used horizontally, to the mouth, the other, the larger, vertically from the jug: these two parts were joined by a leaden tube bent at right angles. The method of use is shown on a well-known stela in the Berlin Museum showing a foreign mercenary seated at his leisure with his wife and son and drinking with the aid of such a siphon; a photograph of this is shown with No. 55148 in the Fifth Egyptian Room. The perforations made the butt a strainer to keep out the lees of the wine. H. R. H.

79. A SYRIAN AXEHEAD OF THE SECOND MILLENNIUM B.C.

MR. ROBERT MOND has also given an important work of ancient art, a bronze Syrian axehead, $3\frac{1}{2}$ in. (9 cm.) $\times$ $3\frac{1}{8}$ in. (8 cm.), of the 'eyed' or 'duck-bill' type, dating from the first half of the second millennium B.C., which is ornamented with a plastic group of a lion seizing a ram (?) by the neck and carrying it off (Plate LX *a*). This particular type of axehead is well known as Syrian of the period *c.* 2000–1250 B.C., and the present example probably belongs to the earlier rather than the later centuries of this period. The treatment of the plastic group is also definitely of the earlier period, and cannot be much later than about 1800 B.C., dating therefore roughly to the age of the Hyksos invasion of Egypt. The exaggeration of the lion's head in relation to the rest of the body is a characteristic also seen in the line designs of the Egyptian scarabs of that period. Otherwise the group is naturalistic, the action of the lion seizing the neck of its prey being very life-like. Its workmanship, with the plastic group and the curves of the 'eyes', make this axehead very reminiscent of the work of a Japanese weaponsmith in bronze. It is probably the finest example of its type in existence. H. R. H.

LX *a*. SYRIAN AXEHEAD, *c*. 2000–1500 B. C.

LX *b*. BRONZE BUCKLE FROM SYRIA

80. A BRONZE BUCKLE FROM SYRIA.

A VERY interesting and somewhat puzzling antiquity has been acquired by the Department of Egyptian and Assyrian Antiquities, in the shape of a bronze harness-buckle (Plate LX *b*), found in Syria, but of Italian (Villanovan) type. Only one half of the complete buckle exists, that with the hooks which engaged rings on the other half. The object consists of an oblong frame, 3 in. (7·6 cm.), long by $1\frac{7}{8}$ in. (4·8 cm.) broad, of rounded bars bronzed together with a sharp flare at the angles: from one side jut out the three hooks, each an inch (2·5 cm.) long. The type is known, being illustrated by Montelius (*La civilisation primitive en Italie*, Plate CXC, 7), and there are examples of it in the Department of Greek and Roman Antiquities, but these (like that illustrated by Montelius) have the hooks all ending with animal (wolf or dog?) heads, whereas the three hooks of No. 121160 have two of them dogs' heads, but one of them a bearded man's head. This is the middle hook. The treatment of the man's head is interesting, for, though very summarily modelled, it is evidently derived from the old Egyptian model of the Syrian prisoner's head bent back in the bonds of captivity, which we see, to take a well-known example, in the heads of Tutankhamen's walking-sticks, now at Cairo. Their date is the fourteenth century B.C., but the motive survived till Saïte times, if not later. Now the date of this buckle should be about the eighth century B.C. It was presumably made in Italy, so that this Egyptian motive must have travelled thither through a Phoenician medium. It is curious that the object itself should have travelled to the country that was the origin of its most unusual feature, and have been found in Syria. But one of the similar buckles in the Greek and Roman Department was found in Cyrenaica. H. R. H.

81. A NEW COPY OF A-ANNI-PADDA'S INSCRIPTION FROM AL-'UBAID.

AMONG the fragments of copper from the bodies of the bulls found by Dr. Hall at al-'Ubaid in 1919 (see *al-'Ubaid*, p. 30) there is a piece measuring 9 inches by 4 inches which now that it has been cleaned seems to bear clear traces of an inscription; a hole made by

a large square rivet which fixed the copper sheet to the wooden core of the figure is also to be seen. After having been considered quite illegible, the inscription has now become slightly more distinct following treatment of the copper fragment in the Museum laboratory. Enough can now be distinguished to reveal that this inscription was a duplicate of that upon the marble foundation-tablet of A-anni-padda found by Mr. Woolley in 1923 and now in the Museum (see *al-'Ubaid*, Plates XXXV, 5, XL. T.O. 160, and pages 80, 126). The new inscription on copper could not, indeed, have been made out by itself, but enough is visible to prove its parallelism with that on the foundation-tablet. Though this new example, therefore, adds nothing to our knowledge of A-anni-padda and the Ist Dynasty of Ur, it proves what had, indeed, always been assumed, that the elaborate copper figures and other works of art with which the temple at al-'Ubaid was adorned were in fact monuments of the Ist Dynasty, and not of any later period. The inscription reads 'Ninkhursag: A-anni-padda, king of Ur, son of Mes-anni-padda, king of Ur, has built a temple for (the goddess) Ninkhursag'. The inscription was hammered in on the flank of one of the bulls (Plate LVI *a*). C. J. G.

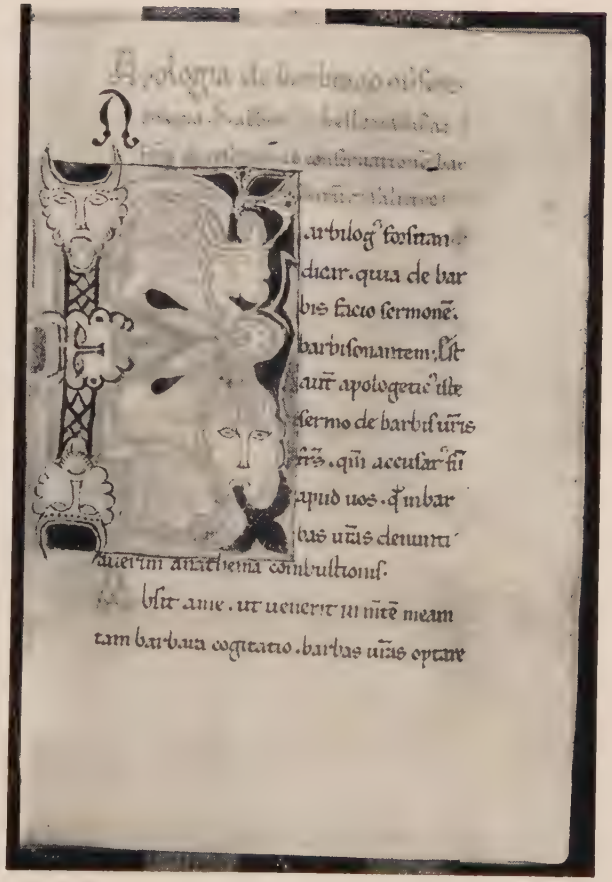
82. MESOLITHIC HARPOONS FROM HOLDERNESS.

THE period named after Maglemose (in the Danish island of Zealand) is now recognized as the precursor of the Shell-mound or Kitchen-midden stage of the Neolithic period, and is itself sometimes called mesolithic or epi-palaeolithic. Harpoon-heads of reindeer-antler were common in the period of La Madeleine, at the close of the Palaeolithic in France; in the succeeding period of Mas d'Azil they were made of red-deer antler, and were of coarser workmanship with a hole for the thong. The two illustrated (Plate LXI *a*, *b*) are of bone, and represent a subsequent stage of development in Denmark, but specimens of Maglemose type are exceedingly rare in Britain and anything but common in France and Belgium. They belonged to Mr. William Morfitt of Atwick and later to his son Mr. Beaumont Morfitt, who bequeathed them to the Museum, leaving the remainder of his collection to be preserved locally. The larger specimen (10 in. long) was found under 12 ft. of peat on the site of the Horn-

a *c* *d*

LXI *a*, *b*. MESOLITHIC HARPOONS FROM HOLDERNESS

LXI *c*, *d*. SAXON SWORD, WITH STAMPS, FROM THE THAMES



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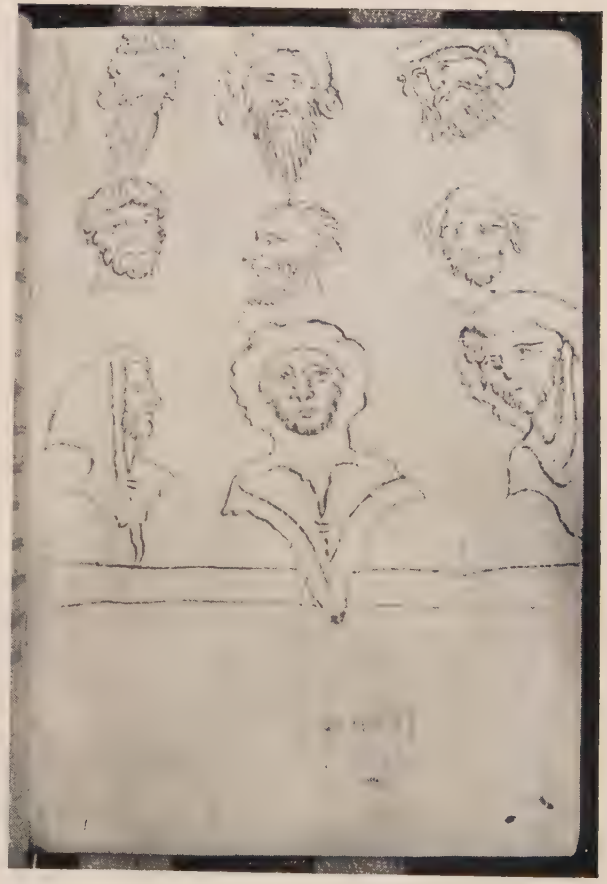


b

LXII. BURCHARD DE BARBIS

sea Gasworks, about 200 yards from the mere; the other measures 4¾ in. and came from Skipsea Withow, where it lay below 5 ft. of peat. The workmanship is excellent, and two finds of this character have an important bearing on the age of peat-deposits in Britain. Their date is about 6000 B.C., and the best descriptions in *Man*, 1922, No. 75, and *Proc. Prehistoric Soc. East Anglia*, iv. 57, are by Mr. A. L. Armstrong, but they have been much discussed in the interval. R. A. S.

83. ANGLO-SAXON SWORD WITH STAMPS.

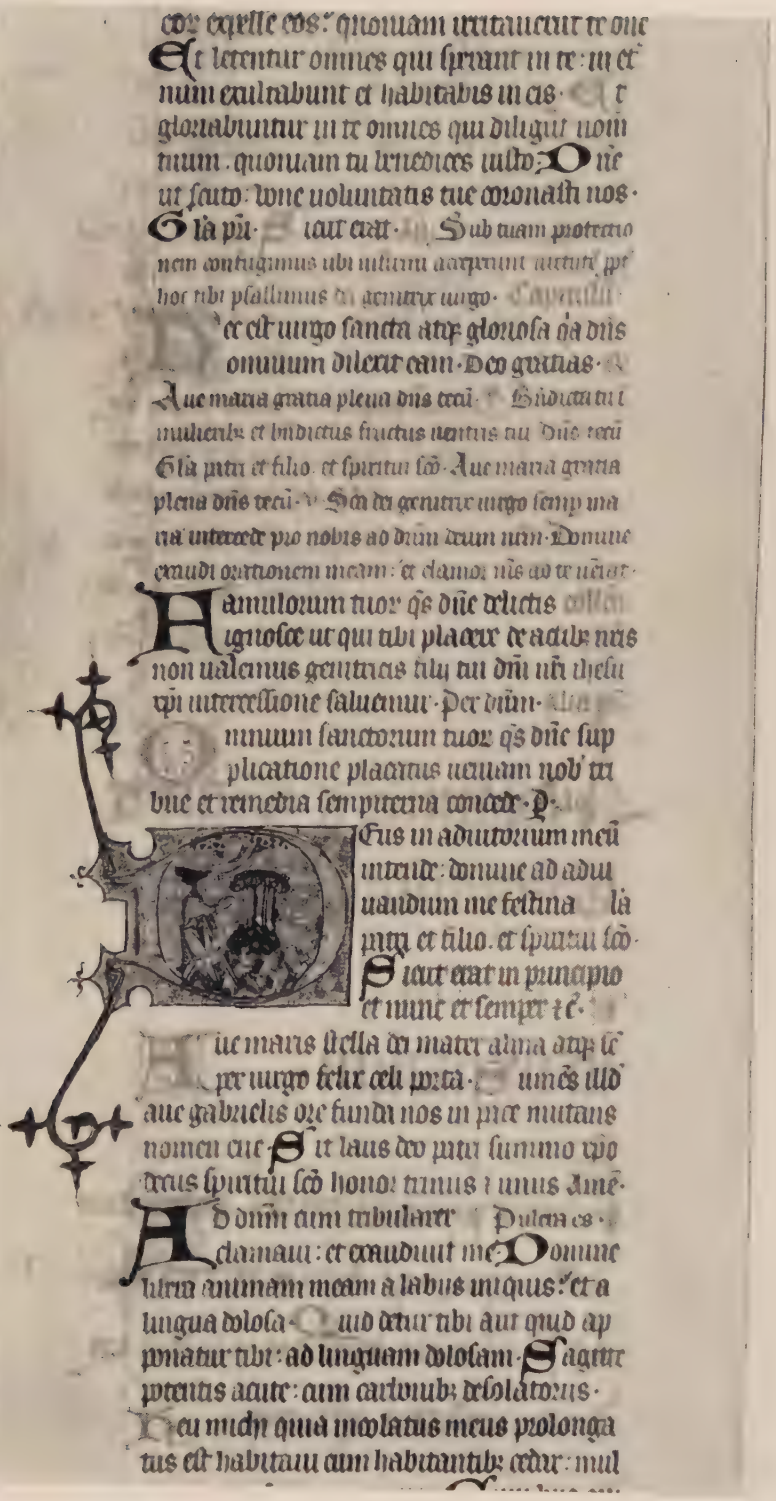
THE centuries between the end of Paganism and the Viking invasions are not well represented archaeologically in England, and in the absence of artistic features it is often difficult to date antiquities that may belong to the intermediate period. The iron sword (Plate LXI *c*, *d*) from the Thames at Syon Reach (opposite Kew Gardens) probably dates about 700, and bears two impressions of a punch, which has driven gold foil into the blade. The stamp is almost circular and seems to represent a deer to right, with a symbol over its back (photographed full size). In shape and style it recalls the coins called sceattas which were struck in southern England from the late sixth to the early eighth century, and display a remarkable series of grotesque designs both classical Roman and early Christian, but generally birds, animals, and the human figure, the bust being normally in profile (see *Catalogue of English Coins, Anglo-Saxon*, vol. i, Plates II–IV). The sword has an extreme length of 30 in., which is 6 in. less than the average for the pagan period; and has a contour line on both faces, also a thin oblong plate of bronze that once kept the pommel in place. R. A. S.

84. AN APOLOGY FOR BEARDS.

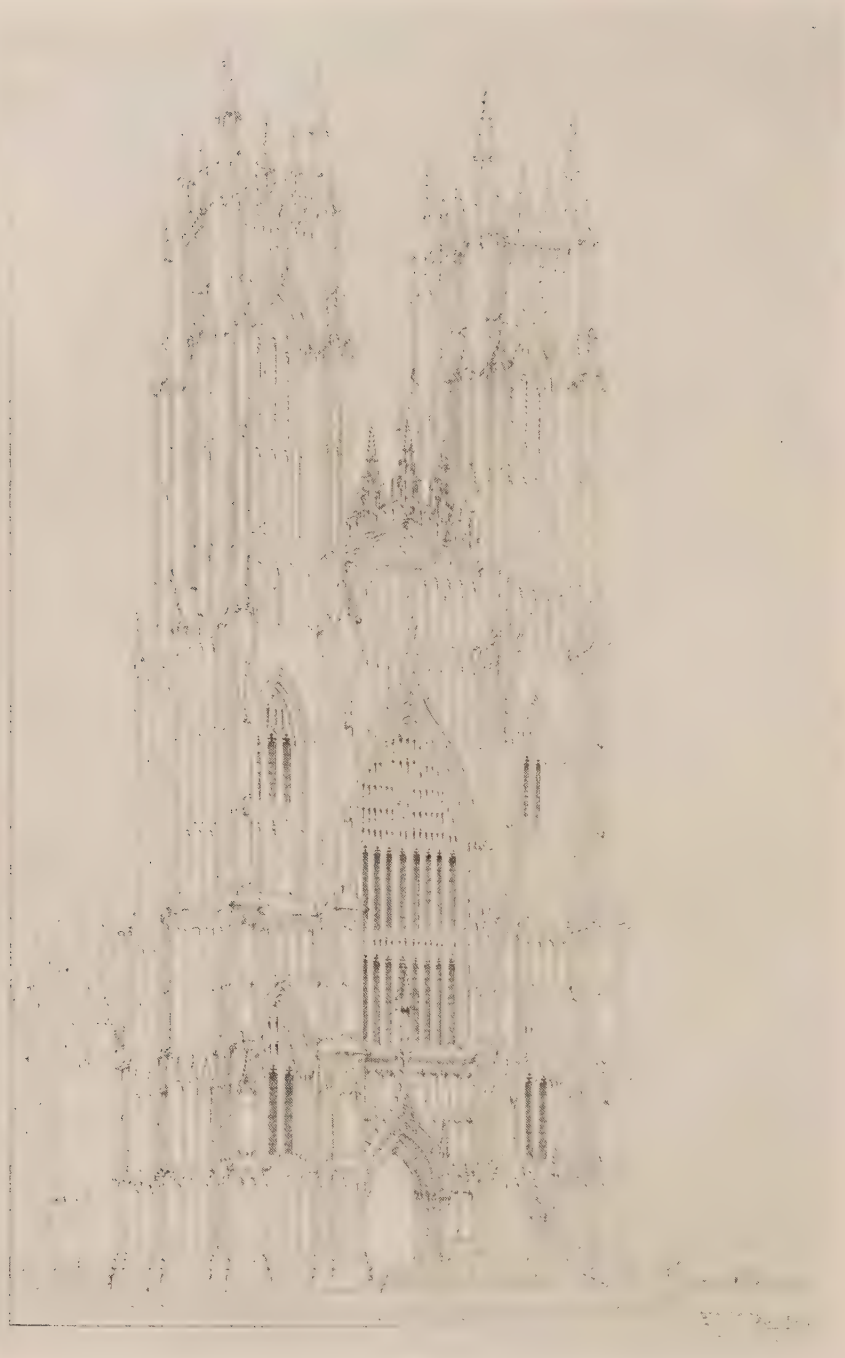
IN the Cistercian order, although the monks were clean shaven, the lay brethren were permitted to wear beards. But some time between the years 1157 and 1163 there was a rumour in the house of Rosières in the diocese of Besançon that Burchard, abbot of Bellevaux, their mother house, had pronounced an *anathema combustionis* against the beards of lay brethren. Burchard wrote a treatise

in three books to confute this false report, asserting that he entirely approved of beards provided that they were worn in a decent and orderly fashion and without vainglory. This treatise, the Apologia de Barbis ad Conversos, appears to have survived only in one copy which has now been added to the collections of the Museum as Add. MS. 41997. The MS. is a small book written in more than one hand of the twelfth century, probably not very long after the original composition, decorated at the divisions of the books with three elaborate initials of twelfth-century style in the ornament of which bearded faces are to be distinguished, a theme which a later hand has carried on by the addition on a leaf at the end of sketches of nine wearers of beards (see Plate LXII). The text deals exhaustively with its subject in true medieval fashion. It is a characteristic specimen of the allegorical treatment of any and every subject which had developed out of scriptural commentary. Beards had been allegorized before by such famous writers as Cassiodorus and Rabanus Maurus, commenting upon the second verse of Psalm cxxxii: 'the precious ointment that ran down upon the beard, even Aaron's beard'. And this too is Abbot Burchard's point of departure. He treats of beards from every point of view, theological, moral, social, monastic, sanitary, and in each case finds a divine or an ethical application almost for every hair. The detailed descriptions of the fashions in which beards and moustaches were worn provide valuable material for social history. And the lexicography of medieval Latin will profit by the rich abundance of the terms of the tonsorial art and the words for distinguishing the wearers of different kinds of beards: imberbes, rariberbes ('rariberbes qui vulgo rasbagi vocantur'), pleniberbes, eberbes, citiberbes, tardiberbes, barbiflui, etc. Burchard even pursues beards into the next world and tells us that, since there is no shaving in Heaven, beards will be of a fixed length there without increase or diminution, and that in Hell those who have sinned by the beard will be punished by the beard.

The book is written in an elaborate, allusive style with a free use of rather frigid puns, and reads to a modern taste almost like a deliberate parody of the allegorical method. But Burchard denounces those who would ridicule his discourse, threatening them with the fate of



LXIII. BOOK OF HOURS IN ROLL FORM



LXIV. BEVERLEY MINSTER, BY E. BLORE

those who mocked the prophet with the words: 'Go up, thou bald-head'. So perhaps we should do well to take him seriously. R. F.

85. A BOOK OF HOURS IN ROLL FORM.

SELDOM can the Little Office of the Virgin and the psalms, prayers and hymns which make up the common Book of Hours lay any claim to originality; but the presentation of this matter in the form of the vellum roll recently acquired at auction is at the least an extreme rarity (Plate LXIII). The daily handling of this roll, which measures approximately thirty feet in length, must have added greatly to the discipline of private devotion. It is hardly surprising, therefore, that both the handwriting and the decoration indicate by their freshness that the roll has seen little service since its execution in the fourteenth century. Nevertheless one of the prayers leaves small room to doubt that the original owner was the inmate of a religious house. At the beginning of the various canonical hours, except Matins (the roll is slightly imperfect at the head), stand delicate miniatures portraying the familiar scenes from the life of the Virgin; and a more ambitious representation of the Crucifixion, into which two figures of lay persons, kneeling, have been introduced, precedes the penitential psalms.

The roll should attract the notice of the liturgiologist. In addition to possessing an unusually rich series of prayers and hymns, the use of the Hours has so far defied all attempts at identification. Although directions in Flemish for determining the date of Easter afford general evidence of provenance, a full Calendar and Litany serve only to suggest one devotional centre after another in north-east France or western Flanders as the original home of the roll. It has received the number Egerton MS. 3044. A. J. C.

86. AN EARLY SARUM HYMNAL.

AMONG the recent acquisitions of the Department of Printed Books the most interesting is a copy of the Sarum Hymnal printed at Antwerp by Christophorus van Endhoven, or van Ruremond, for Godefridus de Hagis in 1528. This is the hymnal entitled 'Hymni cum notis', in which musical notation was supplied by the anonymous editor in order to obviate 'dissonantia in choro'; it was

first printed in 1518, when it superseded an earlier compilation containing the text only, and all the eight known editions of it issued between that date and its last appearance in 1555 are exceedingly rare, the earliest represented in the Museum collection being that of 1525. The present is the fifth in the series and the third printed by Christopher van Endhoven, a craftsman whose persistence in introducing into this country books obnoxious to the authorities led to his death in prison at Westminster in 1531. Godfried van der Haeghen, the publisher, is also otherwise known to have catered for the English market. The copy now acquired is quite perfect in 188 leaves and is in admirably clean condition. The title-page bears van Endhoven's device and the last leaf a cut of the English royal arms. The music is neatly printed on a four-line stave. V. S.

87. RECENT ACQUISITIONS OF ORIENTAL MSS.

AMONG the recent acquisitions of the Department of Oriental Printed Books and MSS. the following manuscripts call for particular mention:

Tuḥfat ul-salāṭīn, a Persian treatise on polity, in twenty chapters, compiled for Shāh-rukh. This work is not otherwise known. The manuscript is a fine one, written in several hands, the oldest part being of the fifteenth century. At the end are written a number of poems by Shaikh 'Alī 'Āshiḳī. 4°.

Muẕakkir i aḥbāb, an anthology of Persian poetry with notices of the authors, composed in A.H. 974 (A.D. 1566–7) by an anonymous scholar, who dedicated this book, of which no other copy is extant, to Amīr Muḥammad Badī' al-Ḥusainī, in the reign of the famous 'Abd Ullāh Bahādur Khān Shaibānī. Copied in A.H. 987 (A.D. 1579). 8°.

A Persian manuscript containing extracts from a maṣnavī poem by Shāhidī Mughlavī and the mystic poem Tuḥfat ul-'ushshāḳ attributed to Ghazzālī. Copied in A.H. 973 (A.D. 1565–6). 12°.

A short Turkish history of Crete, composed in A.H. 1080 (A.D. 1669–70) for Kűprīli-zādah Fāẓil Aḥmad Pāshā. Nineteenth century. 8°.

A compendium of Turkish history down to the reign of Bāyazīd II. Fifteenth century. 12°.

A history of the two Aflāḳs in the Balkans, by Ḥājjī Aḥmad Efendi, in Turkish. Copied A.H. 1174 (A.D. 1760–1). 8°.

Siyar ul-nabī, a life of the Prophet Muḥammad, translated into Turkish (probably from an Arabic original) by Muṣṭafa ibn Yūsuf ibn 'Umar al-Ẓarīr al-Arzānī al-Rūmī for the Mamlūk Sulṭān of Egypt Barḳuḳ. Fifteenth century. Fol.

Ṭūṭī-nāmah, the well-known 'Tales of the Parrot', translated from the Persian into Turkish by Sulṭān Sulaimān the Great. A beautifully written and illuminated copy of this version, which is not known elsewhere. Copied A.H. 944 (A.D. 1537–8). 12°.

Sa'dī's Gulistān, a series of moral tales and apologues, rendered in Turkish verse by Pīr Muḥammad Ẓa'īfī. No other copy of this version seems to be on record. Ẓa'īfī's own autograph, dated A.H. 950 (A.D. 1543–4). 4°.

Munāẓarah i bahār u shitā, a Turkish allegory in mixed verse and prose by Lāmi'ī, representing the succession of the seasons as the struggle of rival kings; dedicated to Sulṭān Sulaimān the Great. A very rare work. Seventeenth century. 8°.

A Turkish manuscript containing the Dīvān of Ḥalīm Girā'i-zādah and the Gulbun i khānān, a history of the Girā'i Khāns of the Crimea. Copied A.H. 1234 (A.D. 1818–19). 8°. L. D. B.

88. THE PASLEY PAPERS.

GENERAL SIR CHARLES WILLIAM PASLEY (1780–1861) had a very distinguished career as an engineer officer and as the director for many years of the Royal Engineer establishment at Chatham. Many administrative and educational improvements and several practical inventions were due to him, directly or indirectly, and works of his were for years standard text-books. A manuscript life of Pasley (now Add. MS. 41766) by Colonel John C. Tyler, largely based on unpublished papers in the possession of the family, was given by the author to the Department of Manuscripts in October last, and now the papers themselves have been presented by members of the Tyler family represented by Colonel Tyler. When bound they will form thirty-five volumes (Add. MSS.

41961–41995). They include letters, journals, and miscellaneous notes and memoranda, and contain much valuable material on military operations, the foreign countries in which Pasley served, and military administration. Some papers and sketches relative to the wreck of the 'Royal George', for the clearing away of which in 1839–44 Pasley was responsible, have been separated from the collection and presented to the new National Maritime Museum at Greenwich, as a more appropriate resting-place. H. I. B.

89. AN IMPORTANT COLLECTION OF ARCHITECTURAL DRAWINGS.

ONE of the leading figures in the Gothic revival of the nineteenth century was Edward Blore (1787–1879), the son of Thomas Blore, the historian of Rutland. In the course of his long life, besides a great deal of professional work as an architect, he devoted himself assiduously to the task of recording with his pencil the principal medieval buildings of the country, both ecclesiastical and secular. His extensive collection of drawings has now been incorporated in the Department of Manuscripts (Add. MSS. 42000–42047) by the generosity of Mrs. Keyser, the widow, and Mr. C. N. Keyser, the son, of the late Charles Edward Keyser, grandson of the architect, who waived in favour of the Museum their rights under Mr. Keyser's will. The collection, which originally extended to fifty volumes but now consists of only forty-eight, vols. xvii and xxxii having for many years been missing, is a most valuable record of the architectural treasures of the country as existing in the early part of the nineteenth century, and rivals the well-known series of Buckler drawings, which it now joins on the shelves of the Department. The volumes are arranged in groups according to subjects, the most important of which are: 'Ecclesiastical architecture', supplemented by 'Churches', seven volumes in all, 'Monumental remains' in two series of drawings, the one in wash, the other in pencil, 'Domestic architecture' in six volumes, 'Castles' in one, 'Foreign sketches' (France, Belgium, and Germany) in one, 'Seals' in two, and four volumes of original designs, one of these including a valuable set of designs for Buckingham Palace, which Blore completed. A long

LXV. GOLD CIRCLETS FROM RHODESIA

LXVI. WOODEN CORSLET FROM N.-W. AMERICA

series of 'Miscellaneous Sketches' includes many landscapes; but Blore's strength lay chiefly in his pencil drawings of architecture, which show an amazing fineness and exactitude of line, great grasp of detail, and a striking gift of perspective. These qualities are illustrated by the drawing of Beverley Minster shown as Plate LXIV.

H. I. B.

90. SOME NEW AUTOGRAPHS.

THE Department of Manuscripts has recently acquired interesting material, now Add. MS. 41996 x, from the mass of papers left by Guy de Maupassant. First come two leaves from an earlier version of that celebrated masterpiece of realism, *Une Vie*, the perfections of which Arnold Bennett confesses to have emulated in *The Old Wives' Tale*. The text shows many corrections, but, even so, differs considerably from the form finally printed in 1883. (Maupassant was given to re-casting.) The remaining four leaves belong to two dramatic works, of which the first at least, a poetic piece in Alexandrines, has been published in recent years as *La Trahison de la Comtesse de Rhune*, but in a version departing widely from the present manuscript. In the second play, a social comedy in prose, two of the characters bear the name of Sallure.

Another famous, though perhaps, to the present generation, fading name is recalled by a bundle of note-books (Add. MSS. 41863–41865), preserving early efforts of the prodigious Marie Bashkirtsev, and displaying both her precocity and her versatility. They include extracts made by herself from her *Journal* written between fourteen and fifteen and giving her views on God, marriage and so forth; scraps also of a girlish story the name of whose hero, d'Alfargue, oddly suggests to an English ear the romantic immaturities of the Brontë sisters; and finally translations from Latin into Italian and some later drawings. None of this material would appear to have reached print, but its psychological interest, at least, is considerable.

To the musical autographs of the Department there has lately been added the last, and one of the best known, of the piano compositions of Brahms, the Rhapsody in E♭, op. 119, No. 4, now Add. MS. 41866. The work is dated Ischl, end of June, 1893, and was published the same year by Simrock.

H. J. M. M.

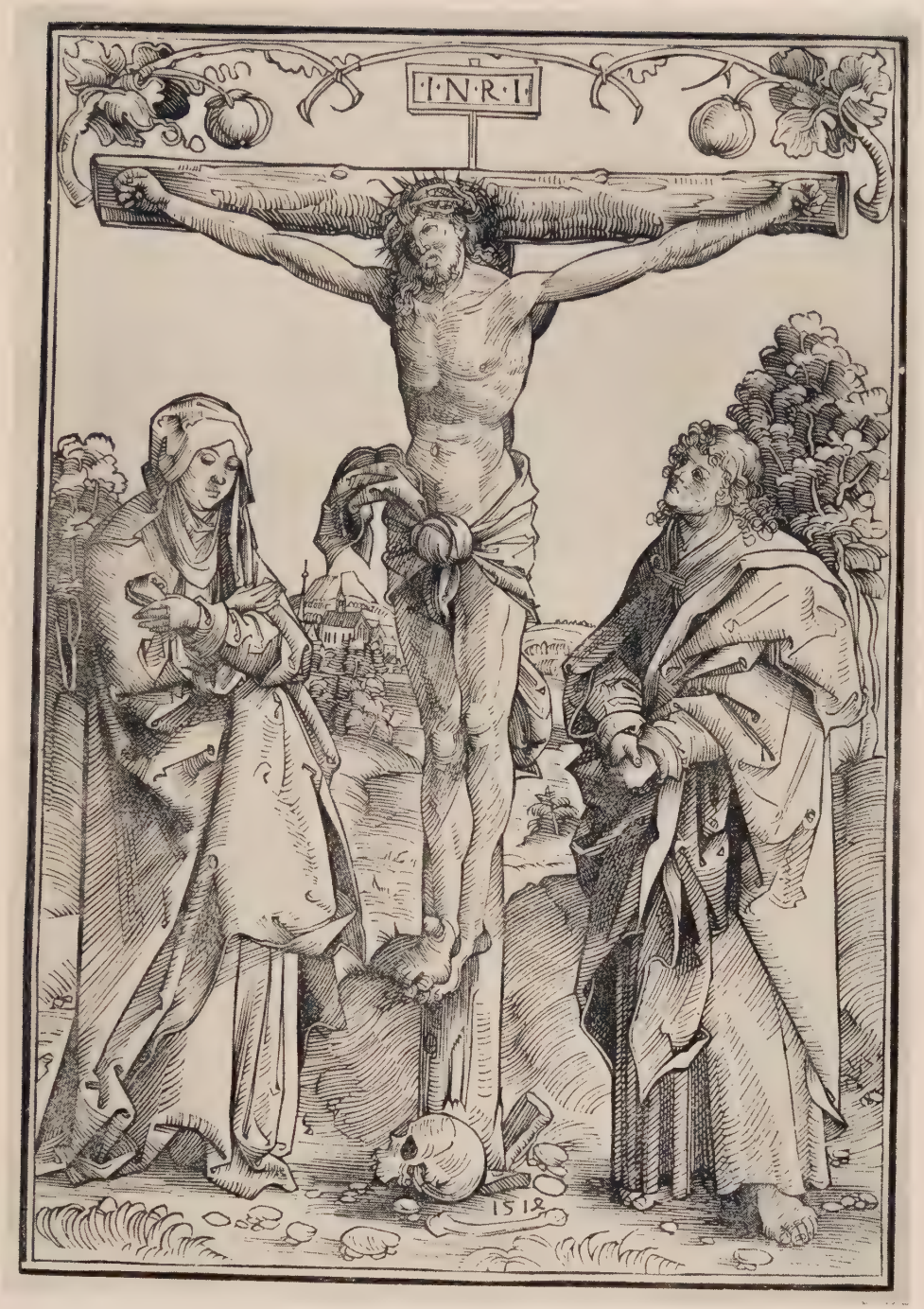
91. TWO GOLD CIRCLETS FROM RHODESIA.

TWO interesting specimens of early African gold-technique have recently been acquired by the Department of Ceramics and Ethnography (Plate LXV). These are two circlets, each composed of a two-ply gold wire coiled spirally. At intervals the coil is ornamented with a gold 'bead' formed simply by bending a small plate into a cylinder. One circlet has three of these, the other two. These objects were discovered, together with a quantity of small gold beads and scraps of metal, about twenty-five years ago, in a cave in the Belingwe Hills, about eighty miles east by south of Bulawayo. The excellent technique, shown in the fine-drawn wire and the formation of the two-ply twist, stamp them as unusual in the history of native African gold-working. Their age is uncertain, but it is likely that they belong to the same date as the stone-built ruins in Rhodesia.

92. SPECIMENS FROM THE KOTZEBUE COLLECTION.

THE Ethnographical Collection is rich in specimens collected during certain historical voyages of exploration in the Pacific. Series obtained by Captain Cook, Vancouver, and du Petit Thouars are prominent examples. With the assistance of Mr. H. Beasley, founder of the Cranmore Museum, a small group of specimens, from the north-west coast of America, collected by Kotzebue, has been added. Otto von Kotzebue, born in 1797, took part in Krusenstern's voyage (1803–6). Later he commanded the *Rurick*, which sailed with a crew of only twenty-seven men, on a voyage of exploration in the Pacific, returning in 1818. A third voyage took him to the same ocean (1823–6). During these journeys he visited most of the North Pacific Islands, and the American and Asiatic coasts.

The specimens acquired for the Museum are from the coast of north-western America, and the most interesting of these is a corslet, composed of wooden slats, jointed with cedar-bark lashings, and painted with a totemic design representing the grizzly bear (Plate LXVI). Such corslets are rare in collections, and are interesting from the point of view that they bear a certain technical resemblance to the defensive armour of the Gilyak of North-east Asia, and the plated armour of Mongolia and Tibet.



LXVII. WOODCUT BY WOLF TRAUT

The series also includes a wooden mask, a shale pipe, and an 'axe' of unique pattern with a blade of whale's bone. It was obtained in Reval, where Kotzebue was born and died, from a member of his family. The specimens, therefore, have not only an ethnographical but also an historical interest. T. A. J.

93. SOME RARE GERMAN PRINTS.

AMONG recent additions to the Department of Prints and Drawings some of the most interesting are rare German woodcuts of the early sixteenth century. Mr. Dyson Perrins has given a splendid specimen on vellum, uncoloured and in perfect preservation, of a Crucifixion dated 1514, designed by the Nuremberg painter Wolf Traut (d. 1520), which was one of the chief desiderata in the collection of this artist's work (Plate LXVII). It appeared in the Passau Missal printed by Jobst Gutknecht in 1514, but the only specimen of the woodcut hitherto existing in the Museum was one heavily coloured and wrongly inserted in another Passau Missal, printed at Vienna in 1512, to which it does not belong.

Another welcome gift is that of a complete specimen of a large 'Agony in the Garden', printed from two blocks, of which one half only entered the Museum in 1895 by the gift of Mr. Mitchell. This woodcut was wrongly attributed by Passavant to Dürer, but it has been more recently assigned to Hans Weiditz, whose style, indeed, is only a little difficult to recognize on account of the unusually large scale of the figures, most of this artist's work being small.

The same donor, Mr. T. D. Barlow, gave a hitherto undescribed copy, dated 1516, of Dürer's very scarce woodcut, 'The Virgin with the Carthusian Monks', of which the original is in the collection. The copy is rather close, but can easily be distinguished, apart from the different date, by the fact that the figures, and the lettering in the name of St. Bruno, are not open, as in the original, but solid. C. D.

94. ETCHINGS AND LITHOGRAPHS BY WHISTLER.

NO additions had been made for many years to the fine, but very incomplete, collection of Whistler's prints in the Museum. All the more valuable is the gift recently made by Mr. J. Kent Sanders, of Florence, of twelve etchings and nineteen lithographs by Whistler.

These are all choice impressions derived from the collection of Mr. A. H. Studd, who died in 1919 and bequeathed several pictures by Whistler to the National Gallery. He left his prints to Mr. Sanders, expressing a wish that he would in turn bequeath them to the British Museum. Mr. Sanders has now given them, and wishes them to be treated as a bequest from Mr. Studd. Among the few early etchings are fine impressions of 'Eagle Wharf' and 'The Music Room', differing considerably from those already in the Museum. Most of the subjects belong to the Venice set, only one, 'Pierrot', being later. 'The Piazzetta' and 'The Mast' are entirely new to the collection, while fine early states are added of 'Bead-Stringers' (two states), 'The Rialto', and 'Doorway and Vine'. A fragment (the lower half only) of 'Upright Venice' is of interest as being an entirely unknown state (preceding the second as hitherto known), in which a badly proportioned gondolier (much too tall) stands in one of the gondolas near the foreground, which in all recorded states is without such a figure. It is easy to understand why Whistler deleted the giant.

The collection of Whistler's lithographs is much more complete than that of the etchings, but the Studd bequest adds several new subjects, in addition to choice signed proofs on special papers of lithographs already represented by specimens of the ordinary published issue. C. D.

95. THE CONTEMPORARY ART SOCIETY.

THE Contemporary Art Society, to which the Department already owes large accessions to its specimens of living or recent artists, has made another important gift of works acquired by the Print Fund, which dates, as a separate branch of the Society's activities, from the year 1919. The prints and drawings collected by aid of their fund are extensively circulated in provincial art galleries before they find a permanent resting-place in the British Museum. The collection recently given includes drawings by three French artists, Signac, Marchand and Segonzac, a pencil study of a horse by the Spaniard, Mariano Andreü, and, among British drawings, a water-colour by James Paterson, R.S.A., an early portrait of Augustus John by William Rothenstein, and other drawings by Austin, Nixon, Skeaping and Unwin.

LXVIII. CHINESE PAINTING OF THE MING PERIOD

a. HEAD OF BUDDHA

b. SEATED BUDDHA

LXIX. GANDHARA SCULPTURES, DIGHTON POLLOCK BEQUEST

The prints are much more numerous, and represent the work of more than seventy artists, both British and foreign. Among the more remarkable are etchings by R. S. Austin, E. Blampied, S. L. Brockhurst, F. Dodd, F. L. Griggs, Laura Knight, J. McBey, Orovida, Malcolm Osborne, F. C. Richards, L. C. Rosenberg, W. R. Sickert, J. Simpson and C. F. Tunnicliffe. There are excellent lithographs by L. Blatherwick, J. A. Grant, E. M. Henderson, F. E. Jackson, G. Spencer Pryse, and J. A. Shepherd, and woodcuts by many of the talented engravers now actively engaged in the revival of that art, such as Eric Gill, E. F. Daglish, John Nash, and C. W. Taylor. Colour prints by W. Giles, A. W. Seaby, W. J. Phillips, M. E. Batten and others are another important part of the gift.

Foreign engravers, of many countries, include L. A. Moreau (a pair of lithographs of boxers), D. Galanis (woodcut of still life), K. Kollwitz (lithograph, self-portrait), J. Hecht (tiger and deer, line-engraving), and numerous others whose names are less familiar. A great addition is thus made to the widely international character which the collection of modern prints has been assuming in recent years, chiefly through official and private benefactions. The Contemporary Art Society's contribution will furnish an interesting exhibition when the necessary work of mounting has been accomplished. C. D.

96. THREE CHINESE PAINTINGS.

IN November the Sub-Department of Oriental Prints and Drawings acquired by purchase, with very substantial aid from Sir Herbert Thompson, Bart., a Chinese painting of the Ming period, 'Ch'en Shu-paē and his Concubine' (Plate LXVIII). The emperor (A. D. 553–604), who was the last of his dynasty—his luxurious reign came to an end when his capital was taken by the Sui—sits in his garden meditating a poem, while the girl plays music to stimulate the flow of verse. There are some exquisite passages of colour and design in this composition, but the picture is chiefly remarkable for a sense of recession in space, unusual with the Chinese, and for its harmonious whole. There seems to be some repainting in parts. It comes from the celebrated collection of Baron Kawasaki at Kobe, part of which was recently sold at auction. It is unsigned, and was there attributed to

Shēng Mou, the fourteenth-century master; but there seems to be no special reason for this traditional attribution. It is an original work by a master of the earlier half or middle of the Ming period, and a welcome addition to the Museum series of Ming pictures.

At the same time two Chinese rolls were received through the bequest of the late Sir Valentine Chirol. One purports to be a copy by the sixteenth-century master Ch'iu Ying of the lost painting by Chang Tsē-tuan, called 'Going up the River for the Spring Festival'. The original picture was painted about 1126, just before the Sung capital, the glories of which it depicted, was destroyed by the Tartars, and therefore became a precious document. It was freely copied by Ch'iu Ying and by earlier masters, and the numerous versions now existing are probably derived from these copies rather than from the original. The Museum already possessed an incomplete but fairly old copy of the roll, and it is interesting to compare this with the Ch'iu Ying version, which is livelier in touch and gayer in colour. The variations are great, only the main features being the same. This new acquisition is not of course Ch'iu Ying's own painting, now probably lost, but a good copy of it. The other roll from the Chirol bequest bears the signature of Wu Wei (15th century), who tried to emulate the vehement and puissant brush of the great Wu Tao-tzu. This painting again is certainly a copy, probably eighteenth century, but it represents an interesting side of Wu Wei's art. It portrays groups of beggars and strolling players with great zest, animation, and humour. L. B.

97. GANDHARA SCULPTURES: DIGHTON POLLOCK BEQUEST.

FOUR fine examples of Graeco-Buddhist sculptural art have been received by the British Museum by the wish of the late Dighton Pollock, through his wife, Mrs. Margaret Pollock, daughter of Lord Buckmaster. They were obtained in India by Sir Richard Pollock, K.C.B., and comprise a colossal head of Buddha, of unusually fine workmanship, a seated figure of the enlightened Buddha, and two step-risers (Plates LXIX, LXX). All are carved from the black, shale-like stone characteristic of the Swat Valley in North-Western India, and

LXX. GANDHARA RELIEFS, DIGHTON POLLOCK BEQUEST

display the strong Greek influence introduced into India as the result of the oriental campaigns of Alexander the Great. They may be dated to about the first century of our era. One of the step-risers shows the enlightened Buddha receiving offerings from worshippers; the other presents a scene which is probably taken from one of the Jatakas, illustrating the episode, recorded in Buddhist literature, when Sujata, daughter of the chieftain of Uruvela, accompanied by her handmaids, presented to the Buddha an offering of milk-rice in a golden bowl. (See Kern, *Manual of Indian Buddhism*, p. 19.) These sculptures, recorded as the 'Dighton-Pollock Bequest', constitute an important addition to the Graeco-Buddhist series in the British Museum. T. A. J.

98. ACCOUNT BOOKS OF THE CHISWICK PRESS.

THE most important printing establishment of the nineteenth century was the Chiswick Press, controlled successively by Charles Whittingham the first (1789–1840) and Charles Whittingham the second, his nephew (1828–76). The influence of the firm on the development of fine printing is usually associated with the co-operation of Charles Whittingham the second with William Pickering, but they worked for many other publishers and private individuals and societies, and it was the extension of their operations over so wide a sphere of work that enabled them to raise the general level of printing. All this is illustrated in minute detail in the series of the surviving account books of the firm recently acquired from Mr. C. T. Jacobi, who was associated with the firm both in Whittingham's time and after its transfer to other hands. These books run (with gaps) from 1792 to 1876 (the date of the death of Charles Whittingham the second, who had retired from active work in 1860), with a few additional books for the period in which the executors carried on the business until 1880, when it was acquired by George Bell. The books are of all kinds, ledgers, estimate books, costing books, stock books, wages books, sales books, &c., so that they provide material for the history of printing and for the external presentation of literature not to be found elsewhere for this period. A large collection of slips contains a select bibliography of the chief works printed at the press. R. F.

99. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

Corpus Nummorum Italicorum, vol. xi, presented by H.M. the King of Italy.

Three autograph anthems by John Weldon (1676–1736), presented by R. Griffin, Esq., F.S.A.

Lithograph by Vincent van Gogh, presented by H. van den Bergh, Esq., through the National Art-Collections Fund.

Hand-axe found in New Oxford Street, presented by T. D. Kendrick, Esq.

Bronze annular brooch found at Ardingly, Sussex, presented by the Rev. H. J. Scott.

Fragments of early pottery from the mound of Tell Ratcheff, Eastern Bulgaria, presented by Denis Buxton, Esq., F.S.A.

Japanese Imari porcelain dish, early eighteenth century, bequeathed by the late Mrs. K. S. Robinson.

Ethnographical series from Oceania, presented by the Council of the Royal United Services Institution.

Ethnographical series, mainly from Lewanika's Territory, South Africa, presented by the Hon. Sir Arthur Lawley, G.C.S.I., G.C.I.E.

Two carved ear-studs of shell and whale-ivory, from the Marquesas Islands, presented by Capt. E. L. Gruning.

Carved native lyre from S.E. Africa, and coco-nut vessel from Minikoi, presented by H. G. Beasley, Esq.

Specimens of Kabyle pottery from Algeria, presented by P. J. Woolf, Esq., and A. W. Pilleau, Esq.

Bronze medal of Louis Philippe, silver medal of the Empress Eugénie, bronze box-medal of the Duke of Wellington, and two pewter medals of the time of George III, presented by J. F. Chance, Esq.

Eleven specimens of the work of Henry Wilson, Esq., as die-cutter, presented by the artist.

Two letters from Col. T. C. T. Gascoigne to Capt. Thomas Ward, 1900–1, on the tradition in the 66th Regiment that Dr. Francis Burton of that regiment made the mould for the death mask of

Napoleon, the front part of which was taken away by Madame Bertrand, presented by Brigadier-Gen. Ward, C.M.G.

Two fine medieval seals, viz. of Godfrey Giffard, bishop of Worcester 1268–1302, and Iterius Merle, prior of Grandmont, Limoges, *c.* 1260, presented by J. B. Caldecott, Esq.

Two leaves from an Italian herbal, late fourteenth or early fifteenth century, closely akin to Add. MS. 41623, presented by Victor Koch, Esq.

A volume of the Chinese encyclopaedia, 'Yung Lo Ta Tien', compiled 1402–24, in 22,937 books, of which this volume contains books 13,498–9, presented by the Rev. A. C. Moule. The Museum now possesses six of the surviving volumes (about 286) of the encyclopaedia, the greater part of which has disappeared.

The original MS. of Jivan Lal's Journal of the Mutiny at Delhi in 1857, presented by Mrs. M. F. Bathurst.

Bezel of gold signet ring with prenomen of Thothmes III, B.C. 1470, presented by Mrs. E. L. Lewis.

Roman pewter dish found at Cirencester, presented by A. F. de Navarro, Esq., F.S.A.

Series of flints from Ipswich, presented by J. Reid Moir, Esq.

Flints from below the Crag, near Norwich, presented by T. F. Newman, Esq., and J. E. Sainty, Esq.

Fragment of Roman pottery, showing an axe and pincers in relief, found north of the Roman camp at Chester-le-Street, co. Durham, presented by the Rector and Parochial Church Council.

Gilt bronze Lamaistic figure, representing Yamantaka and Sakti, with silver details and turquoise inlay, presented by Gen. H. B. Borradaile, D.S.O.

Series of Kanarese head-dresses, presented by Lady Lawley.

Stone celt and bronze ring, found in the bed of the Forum River, Nigeria, presented by S. O. Hatton, Esq.

Chalcedony circumcision implement and two quartz spear-heads from Australia, presented by Lieut. C. Musgrave.

Selection of minute bronze coins, fourth century and later, the smallest ever struck in Britain, from the excavations at Lydney Park, Gloucestershire, presented by Lord Bledisloe.

Type-written copy of 'The Annals of Keevil and Bulkington', being collections for the history of these two villages in Wiltshire, compiled in 1914 by the Rev. A. T. Richardson, and presented by Surgeon-Lieut. J. J. Keevil, R.N.

Notes on the family of Turton, with genealogies, biographical notes, photographs, &c., presented by Lieut.-Col. W. H. Turton.

Autograph letter from Rupert Brooke to Miss Harriet Monroe, editor of *Poetry*, Chicago, enclosing typed copy of his five war sonnets, presented by A. D. Ficke, Esq.

Gramophone records of Assamese dialects, presented by the Government of Assam.

Plasma intaglio representing the Ephesian Artemis, as on coins of Neapolis in Palestine, second century, presented by Mr. and Mrs. L. Holderness Gale.

Brass perpetual calendar made by John Boddington, Threadneedle Street, found in the Tyrol, presented by C. E. Shea, Esq.

Series of large flints, illustrating the Clacton industry, from Swanscombe, presented by R. H. Chandler, Esq.

Twelve flints from Bolton's Pit, Ipswich, and a series dredged from the Orwell, presented by J. Reid Moir, Esq.

Horse's nose-band and bit from Seville, and Moorish horse-shoes from Tangier, presented by H. M. Bower, Esq.

Large series of stone implements of the Middle and Later Stone Age periods of S. Africa, from sites near Capetown, presented by Col. W. E. Hardy.

Quartz scrapers from Gokomere Cave, S. Rhodesia, presented by Father T. Gardner.

Early palaeoliths from Hope Fountain, near Bulawayo, and a Makalanga bark bag, presented by the Rev. Neville Jones.

Early palaeoliths from the Vaal River gravels, presented by J. G. van Alphen, Esq., and by C. van Riet Lowe, Esq.

Series of stone implements from the Kimberley region and bushman arrows, presented by Miss Wilman.

Stone implements from the Maseno region, Kenya, presented by the Ven. Archdeacon A. E. Owen.

Wooden bowl from the Barotse, presented by the Abbé Breuil.

Large series of stone implements of various periods from S. Africa and Kenya, collected and presented by H. J. Braunholtz, Esq.

Voodoo drum taken in a police raid, Haiti, presented by Lt.-Col. J. Stavers, M.V.O.

Wooden figure and steel dagger from the Kafir tribes of the Hindu Kush, presented by A. A. Bethune, Esq., in memory of the late Capt. Hector Bethune.

Ancient Korean stone knife, and two bone arrow-heads and five pieces of white pottery from the Yin Dynasty capital at Anyang, Honan, presented by Prof. S. Umehara.

Objects from kiln sites of the Sung period in Manchuria, presented by Prof. Hamada.

Fragments of green-glazed tiles from Kyoto, presented by Mr. Keisuke Niwa.

Fragments of pottery and wire bangles from medieval ruins at Kharmi, near Bulawayo, presented by W. N. Edwards, Esq.

Two glazed pottery slabs with figures in relief from the temple of Phagas in Burma, presented by Mrs. Gibbs.

A rare silver coin of Gortyna, formerly in the Evans Collection, presented by R. J. Eidlitz, Esq.

Box of scales and coin-weights, about 1720, presented by Surgeon-Capt. K. H. Jones, R.N.

EXHIBITIONS.

I. Italian Prints and Drawings.

CONTEMPORANEOUSLY with the Italian Exhibition at the Royal Academy, two sections of the gallery are allotted to Italian art, one of them illustrating a side of the activity of that nation in the period of the Renaissance which is entirely unrepresented at Burlington House. On entering the gallery, the visitor, if not diverted to the right, where he will also find a series of Italian drawings recently acquired by the Museum, from Giulio Romano to Tiepolo, will find on his left a selection of woodcuts of the fifteenth and sixteenth centuries, among which, after a single imposing example of primitive woodcutting, the large coloured Madonna from Bassano given by Mr. Mitchell, the Venetian school inspired by

Titian is especially well represented. A whole screen is devoted to choice examples of the chiaroscuro process, by which, in the sixteenth century, washed drawings were wonderfully reproduced by means of several wood-blocks printed in different shades of the same colour. Line-engravings follow; and here the difficulty was to choose a few examples from the great wealth of early Italian engravings in the Department, which excels every other collection in this branch of art. The primitive Florentines, Pollaiuolo, Robetta, Mantegna and his followers, Jacopo de Barbari, Campagnola, the school of Leonardo and other artists or groups are represented by picked examples. Next come Jacopo Francia, and a comparatively large group of fine prints by Marcantonio; but there was no space to represent later engravers. Italian etchings of the seventeenth and eighteenth centuries, especially by Florentine, Genoese, and Venetian artists, occupy the last two screens, and among these the work of Castiglione and Carpioni and the fine group of etchings by Tiepolo deserve attention.

In the next and larger compartment is exhibited the pick of the Italian drawings of the fifteenth and sixteenth centuries, special prominence being given, here as in the Royal Academy, to Leonardo, Raphael, and Michelangelo. Among the rarer artists the Museum's specimens of Fra Angelico, Filippo Lippi, Botticelli, Verrocchio, Mantegna, and Melozzo da Forli are unrivalled. The later drawings include very fine examples of Sodoma, Gaudenzio Ferrari, Baroccio, Allori, and Carracci, but the present selection does not include the Italian drawings of later centuries, of which a special exhibition was arranged a few years ago.

In a show-case three books of early Italian drawings are displayed, the pages shown being varied from time to time. These are Jacopo Bellini's famous sketch-book, filled with drawings made soon after 1440 at Ferrara; another book of pen-and-ink drawings, given by the late Lord Rosebery, which derives much of its inspiration from the court life of Ferrara but is the work of an unidentified Paduan artist; and the Florentine Picture-Chronicle which was acquired in 1888 from the collection of John Ruskin and attributed by Sir Sidney Colvin to Maso Finiguerra. This book, rich in elaborate and beautiful pen and wash drawings, is of great interest from its close

connexion with the early Florentine engravings of about 1460–70, in what is known as 'the fine manner', believed to have originated in the workshop of Finiguerra. C. O.

II. Italian Miniatures.

IN connexion with the great loan Exhibition of Italian Art at the Royal Academy, a special temporary exhibition of Italian miniatures was opened in the Grenville Library on Monday, January 6. The earliest in date of the MSS. shown is the Exultet Roll (Add. MS. 30337) executed at Monte Cassino about 1075, a facsimile of which was issued last year by the Trustees. By the side of this is another South-Italian product, a Psalter of the twelfth century (Add. MS. 18859) written in Beneventan minuscules and decorated with interlacing initials in a style characteristic of the Monte Cassino neighbourhood, an interesting comparison being afforded by a North-Italian Psalter of the same date (Add. MS. 9350). Two typical small Bibles of the thirteenth century occupy the rest of the compartment. The fourteenth-century exhibits include a splendid Bolognese Bible (Add. MS. 18720); an address from the town of Prato in Tuscany to Robert of Anjou, King of Naples, executed about 1335–40, with numerous fine miniatures on a large scale (Royal MS. 6 E. IX); a copy of Gratian's Decretum (Add. MS. 15274); some small Books of Hours; and above all some fragments of a remarkable treatise on the Vices (Add. MSS. 27695, 28841), executed at Genoa and traditionally ascribed to Cybo, the monk of Hyères. Two of the large choir books, one of the fourteenth century (Add. MS. 18198) and the other dated 1415 (Add. MS. 30014) are shown in Case 2, while Case 3 is occupied by cuttings from what must have been even larger books of the same class, a Florentine Annunciation of the late fourteenth century being a particularly fine example (Add. MS. 35254 C). The first three compartments of Case 4 contain a wonderful group of illuminations executed at the end of the fifteenth century for the reigning family of Milan, and comprising the famous Sforza Book of Hours, the masterpiece of the Milanese school (Add. MS. 34294); the printed Sforziada from the Grenville Library (No. 7251) and the Sforza Deed (Add. MS. 21413); in the fourth com-

partment of this same case is a selection from the Milanese and other schools, the latest in date being a small Book of Hours executed by Giulio Clovio for his patron, Cardinal Marino Grimani, about 1540 (Add. MS. 20927). Case 5 contains a selection of Florentine and other MSS. of the fifteenth and early sixteenth centuries, including three fine examples of the so-called 'Humanistic' script, with characteristic ornament. The exhibition will probably be closed in the course of March. E. G. M.

RECENT PUBLICATIONS.

THE only recent additions to the publications issued by the Trustees have been a new edition of the pamphlet on 'The Babylonian Story of the Deluge and the Epic of Gilgamesh', and set B 41 of coloured postcards, containing six reproductions of Chinese and Japanese paintings of animals.

It may be of interest to note that during the month of December last the total of postcard and other reproductions sold on the Publication Stalls in the Museum amounted to 116,934. Of these, 22,518 were monochrome postcards, 90,209 were coloured post-cards, and 4,207 were larger coloured reproductions. In addition, 10,573 cards were sold through agents, making a grand total of 127,507.

NOTES.

THE ROYAL COMMISSION.

WITH the publication of their Final Report, Part II, the Royal Commission on National Museums and Galleries have completed their labours; and the thanks of all who are interested in these institutions are due to Lord D'Abernon and his colleagues, and their Secretary, Mr. J. Beresford, both for the expedition with which they have carried through their formidable task and for the sympathetic and helpful character of their reports. The importance and general efficiency of these great national institutions are cordially recognized; no fundamental or disturbing upheavals of their machinery are suggested; but a number of helpful recommendations are made with a view to increasing their possibilities of public service.

In the final section of the Report the Commissioners deal with the relations between the Bloomsbury and South Kensington Depart-

ments. They recommend that both should remain, as now, under the government of the same Trustees, but that separate Standing Committees (perhaps with some common members) should be constituted for the two Museums, and that the Director and Principal Librarian should be freed of his statutory responsibility (which explicitly forbids delegation to a deputy) for the Natural History Departments. This conferment of autonomy on the Natural History Museum will be welcomed with the most cordial goodwill at Bloomsbury. What view the Trustees may take as to the formation of separate Standing Committees is uncertain; but it may be permitted to say that it would be nothing less than a calamity if Bloomsbury were deprived of the services of some of the Trustees who were elected primarily for their scientific eminence. Expert knowledge is not the only, nor indeed the most valuable, qualification of a Trustee; and it may be hoped that such ample use will be made of the provision for common members that the final result will not be very different from the Standing Committee as at present constituted.

With regard to the Library, the Commission recommend the maintenance of full copyright privileges, with license (as suggested by the Trustees themselves) to reject a few more categories of unimportant printed matter. The proposal to transfer all 'scientific' books and periodicals to the Library of the Science Museum naturally meets with no favour. An increased purchase grant for foreign books and periodicals is recommended, and a moderate increase of staff in the Museum generally. The Laboratory should be transferred to the Museum establishment; and better provision should be made for the selling of casts. The Commissioners give their blessing to various activities undertaken or desired by the Trustees, such as the new Catalogue of Printed Books; central cataloguing; the formation of a society of Friends of the National Libraries; and the policy of excavations (which they think should be extended to home sites). Finally, co-operation is recommended with provincial museums in the training of curators. The difficult problem of reconstructing the floors and roofs of the Museum in accordance with modern standards of stability and fire-resistance is remitted to the Government for consideration in the light of the reports of various experts.

On the whole it may be said that the recommendations of the Commission are entirely in accordance with the policy and wishes of the Trustees. For some of them legislation will be necessary; for others, consultation with other national institutions; for others, Treasury assent to increased expenditure. Others may be (and some already are being) carried out by direct executive action. The rebuilding of the Iron Library and the extension at Hendon have been authorized; but the preparation of plans has proceeded slowly. *Però si muove*; and again, in the light of this Report, ἴομεν, 'let us go forward.'

BRITISH HONDURAS EXPEDITION.

A NEW expedition left England at the end of January to carry on the programme of excavations on Maya sites in British Honduras which has been in progress now for four years. It is under the leadership of Capt. E. Gruning, who was second in command to Mr. Joyce last year; and he is accompanied by Mr. R. Ashton, who took part in last year's expedition, and Mr. E. H. Nelson.

Meanwhile an exhibition of the results of the 1929 season (briefly described in No. 3 of this volume, p. 89) has been arranged in the Assyrian Basement, and will be on view throughout March.

ZIMBABWE EXHIBITION.

DURING April and May an exhibition will be held in the Assyrian Basement of antiquities from Rhodesia, and particularly of objects from Zimbabwe, to which attention has been drawn by the report of Miss Caton Thompson to the British Association at Johannesburg last August. Miss Caton Thompson's careful and scientific examination seems definitely to establish the relatively late date (somewhere in the Middle Ages) and African origin of these curious buildings; and the romantic attributions to King Solomon or the Queen of Sheba must be dismissed, to say nothing of Dr. Frobenius's fantastic identification of them with the Sumerian-Babylonian civilization of 4000–2000 B.C., which apparently reached South Africa by way of Southern India. The objects exhibited are lent by the museums of Capetown, Johannesburg, and Bulawayo, at the instigation of Prof. J. L. Myres, who has organized the exhibition. Replicas of the more important will be made for retention in England.

THE BRITISH MUSEUM QUARTERLY

IT IS PROPOSED TO ISSUE

each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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